

*Edutainment: Creating an Educational Grammar Video Lesson*

An Honors Thesis (HONR 499)

by

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## Abstract

Educational television has proven useful for early childhood education, but has not been adapted for secondary students. Secondary students would benefit from educational video lessons.

According to a study by Lunsford and Connors, there are 20 grammar mistakes that persist through the secondary years into first year college composition courses (Huston and Wright 11). Because of the recurring errors, current instruction might not be properly addressing these issues; a video lesson could fill in the gaps. In this thesis, I propose that secondary school teachers should create and utilize video lessons about grammar that are based on a digital narrative, utilize a visual scaffold or metaphor, and rely on conversation and social interaction. These are the ideals established in Jeff Anderson's *Mechanically Inclined* grammar teaching philosophy and in Shalom Fisch's research about *Sesame Street*. To support this new approach to grammar instruction, I have produced a 20 minute educational video titled "Finding Mrs. Write" that teaches the use of semicolons, colons, and the em dash. Preservice teachers provided feedback. The majority concluded that video lessons offer an engaging and practical alternative to current approaches.

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## Edutainment: Creating an Educational Grammar Video Lesson

**Introduction**

Integrating entertainment with education attracts controversy. Popular amusements such as comic books, young adult novels, and television are cast as dumb and less valuable. Sara Kajder, of the text *Adolescent and Digital Literacies*, discusses the 2007 NCTE research brief about adolescent literacy. In this document, Kajder presents the common misconceptions about literacy: literacy is only reading and writing, is purely academic, and is a skill mastered early in life (x). These beliefs shape curriculum and assessment. The focus on a strict, unidimensional view of literacy does not fit with twenty-first century teaching. As the NCTE document explains, literacy is “an ongoing and nonhierarchical process” that “requires continuing development”. The literacies students foster outside school are tied to identity, critical thinking, and their social and cultural development (x). The misconceptions that fuel traditional approaches goes against what students actually need. Those needs should not be ignored or demeaned. Kajder later cites Mahiri’s argument, “Traditional conceptions of print-based literacy do not apprehend the richness and complexity of actual literacy practices in people’s lives enabled by new technologies that both magnify and simplify access to and creation of multimodal texts” (8). In a world constantly growing, our education system should, too.

Critics assume something must be wrong if the material is not black text on white paper. This insistence on traditional ancient-Greece-style pedagogy does not work with today’s students. Teachers now need to differentiate instruction. Students are diverse in abilities and needs; a single teaching style is inappropriate and ineffective. Using mediums that are familiar and popular among students offers a potential foundation for learning. As cited earlier, the outside-of-school literacies students engage in are closely tied to social, cognitive, and cultural



development. These texts students interact with are not only enjoyable, they have academic merit. *Sesame Street* models itself as a successful educational program in that it is both informative and educational. Educational television, “programs that are intended to educate or benefit children” (Fisch 6), presents an enjoyable alternative to bundles of textbook-prepared activities and teaching to the test. To be used in a classroom, however, a program must assert its value. Educational programs have specific requirements in order to be considered effective or classroom worthy. Specifically, a television program intended to teach grammar to secondary students benefits from the grammar methodology of Jeff Anderson, the creative format of digital narrative, and the research-based pedagogical choices of pre-existing successful programs.

### **Why Do Secondary School Students Need Educational Television?**

The controversy around educational television stems from the assumption that viewing television dumbs a viewer down. In the article “Television is not an Oxymoron”, Daniel Anderson cites the main points against the educational program *Sesame Street*: children are mentally inactive when viewing television and children become addicted to the changing images when exposed to television (26). These two arguments suggest children enter a zombie-like state where they are incapable of truly processing and learning the content of a television program.

Anderson proceeds to cite several studies that show how children who watch *Sesame Street* do mentally interact with and retain program content. For example, one study showed information to children as either audiovisual or audio only. Children who had an audiovisual representation recalled more information. In another study, researchers observed children talking with characters about the concepts of the episode, acting out scenes, and asking questions. Finally, a study of brain wave activity showed no unusual activity or damage due to watching

television (29-31). Huston and Wright of the article "Television and the Informational and Education Needs of Children" support the value of educational programming with a different approach. They argue, "There is literal physical inactivity or lack of obvious response to the content, though similar inactivity while reading a book does not connote absence of high-level intellectual activity. In fact, we usually assume that learning is promoted by sitting quietly, and attending to a teacher, a book, or a written assignment" (14-15). Huston and Wright's explanation highlights the bias that non-text-based materials cannot be valuable. The inactivity argument seems to target entertainment as a disruptive factor in the learning process. However, just as a student can become fully engrossed in an educational book, that student can enjoy and learn from a television show. In regards to addictive images, Anderson cites more studies to counter the point. For each, children are selective of what images they watch. They ignore segments or scenes that are not cognitively comprehensible. If children were truly addictive to visual stimulation, they would watch every segment regardless of comprehensibility. Another study showed that the number of scene changes on *Sesame Street* is actually less than that of cartoons or other kids' shows. Educational program does not flood or overwhelm students with visual stimuli (27). Children are not zombies when they watch television. Their brains are capable of processing the information and visuals. It is possible to both enjoy and learn from a television show.

Television alone does not generate learning. Educational programs are distinct from cartoons or scripted series. Educational television follows a curriculum and makes purposeful cinematic choices that utilize auditory and visual design to convey their material. Huston and Wright note that young children react strongly to concrete, simple, and action-based visuals (16).



Layering, scaling the difficulty of information in an episode, helps improve comprehension when children rewatch episodes (16). It is a craft. The choice to layer information or to display a foundational image throughout an episode constructs narrative and educational content. Shalom Fisch explains that a television program presents a narrative, the story or plot of an episode, which is processed surface level. If the narrative is too dense, if there isn't a sufficient background knowledge or the plot is too complex to process, a child cannot focus on moving towards processing the educational content. The producers who create an educational television show must minimize distance between the two so that processing the narrative and processing the content is simultaneous and easy (144-252).

When done right, these programs can be a useful teaching tool. However, much of the research about such programming is focused on children, that is, preschool and primary school students. Huston and Wright note that a large majority of the educational television programs are for this age group; only 3% are for secondary school aged children (11). The need for secondary-school-focused videos, especially instructional grammar videos, exists. Jeff Anderson, an English teacher and author of *Mechanically Inclined*, cites his own experiences working with middle school students who do not understand grammar and only rely on the textbook (5). He sees firsthand how grammar errors and misconceptions can persist through the secondary grades. Anderson recognizes that grammar is a necessary skill for career-bound students. For shaping his instruction, Anderson focuses on a study by Connors and Lunsford that analyzed college essays and found the 20 most common errors (see Figure 1) (7). These 20 errors guide Anderson because addressing these issues prepares secondary students for college. Secondary students are struggling with grammar and the rote memorization of rules isn't working. Students who are

uncomfortable with their grammar abilities could turn to educational television for help. Teachers who themselves have missing grammar knowledge could also use these videos in their classroom. Educators who do not know certain grammar concepts might avoid teaching these topics or teach them incorrectly. An educational video gives teachers their own foundation.

Whereas elementary

students have several options of educational television to choose from (such as choosing *Reading Rainbow*, *The Electric Company*, or *Between the Lions* for phonics and reading instruction), secondary students have a limited or nonexistent selection. They cannot rely on programs designed for elementary-aged students. Those programs do not address the material and curriculum of a secondary school student in a format appropriate for teenagers. Students must then resort to alternative materials if necessary. One alternative in this increasingly digital age is *YouTube*. In a Pew Internet and American Life Project survey, more than 75% of teenagers use the internet as a resource for information. Furthermore, 93% of teenagers are digitally connects (Kajder 15). For secondary students, turning to the Internet is more familiar and convenient than seeking a television show.

#### Connors and Lunsford 20 Most Common Errors

1. No comma after introductory element
2. Vague pronoun reference
3. No comma in a compound sentences
4. Wrong word
5. No comma in nonrestrictive element
6. Wrong/missing inflected endings
7. Wrong or missing prepositions
8. Comma splice
9. Possessive apostrophe error
10. Tense shift
11. Unnecessary shift in person
12. Sentence fragments
13. Wrong tense or verb form
14. Subject-verb agreement
15. Lack of comma in a series
16. Pronoun agreement error
17. Unnecessary comma with restrictive element
18. Run-on or fused sentence
19. Dangling or misplaced modifier
20. *It's* versus *its* error

Figure 1: Connors and Lunsford's Most Common Writing Errors (Anderson 7)

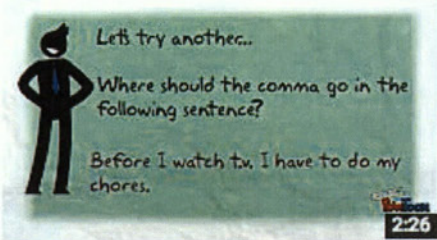
A quick video search gives secondary students a large repertoire of resources, but not many focus on grammar. Susan Anriew's 2013 article compiled a master list of educational YouTube channels for educators. Grammar is bundled under the "Language, Language Arts & Linguistics" category. Unfortunately, this category only has four channels under it, none of which devoted to grammar instruction. This suggests that educators have yet to find a reliable grammar resources. Students thus don't have teacher-approved resources and must use ones that might be cognitively inappropriate and do not minimize distance. For example, Figure 2 displays the *YouTube* search results for "commas introductory phrases", a common mechanics error among secondary students (Number 1 in Connors and Lunsford's list). If a student is trying to




find a visual guide to this issue, this is what they would find (as of December 13, 2016).

Filters ▾

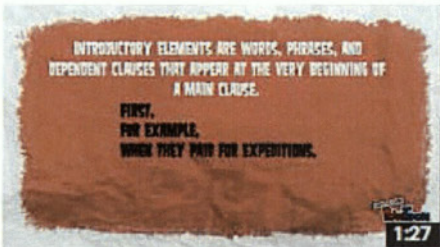
About 5,780 results



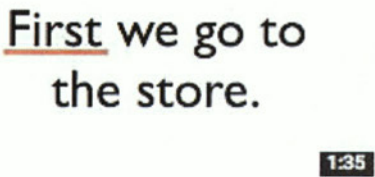
**Using commas with introductory words/phrases**  
 Kelly Dopkowski  
 2 years ago • 4,595 views  
 Created using PowToon – Free sign up at <http://www.powtoon.com/join> – Create animated videos and animated presentations for ...



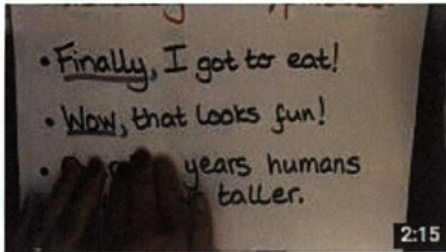
**Commas for Introductory Phrases and Clauses**  
 Matt Mullan  
 1 year ago • 2,649 views  
 or Commas for Core Junk, or Commas when stuff is out of its natural position.



**Learn about Commas with Introductory Elements**  
 Mastering the Fundamentals of College Reading and Writing  
 1 year ago • 1,039 views  
 Learn to use commas to separate introductory elements, such as words, phrases, and dependent clauses, from the main clause.



**Introductory Elements and Commas**  
 Anthony Levine  
 8 years ago • 11,586 views  
 If you want to know what an introductory element is and how it works, watch this video! Featuring Anthony and Elicia from the ...

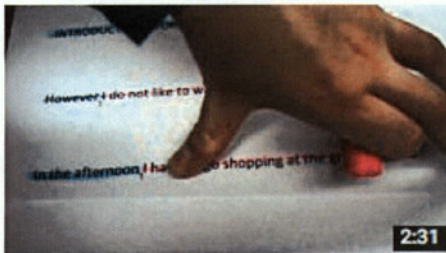


### Commas: After Introductory Words or Phrases

Lindsay Anderson

3 months ago • 178 views

Using commas after introductory words or phrases.

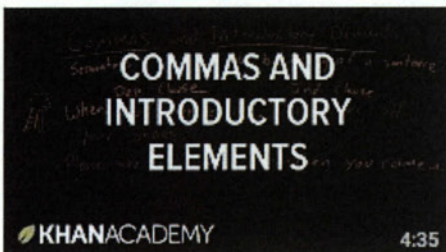


### Comma Practice 2 (Introductory Phrase)


esuwritingstudio00

5 years ago • 1,812 views

Follow along with Tutor Lisa as she demonstrates how to use commas in an introductory phrase. For additional help, visit the ...



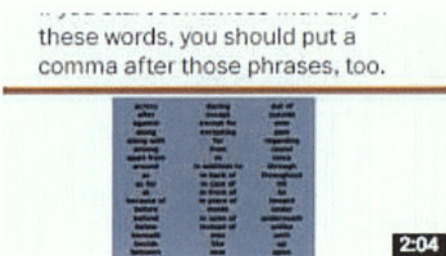
Commas and introductory elements | Punctuation | Grammar | Khan Academy

Khan Academy 

6 months ago • 18,680 views

In English, you use commas to separate introductory elements from the rest of a sentence. Find out how with David and Paige!

CC



### Commas After Introductory Clauses and Phrases

East Tennessee State University

5 years ago • 6,937 views

When to use commas after clauses: which words require the comma, and which word does not. <http://cfaalearning.etsu.edu> (423) ...



## Phrases, Clauses, and Sentences by Shmoop

Shmoop

3 years ago • 58,976 views

Things sure seem intimidating when they're grouped in threes, don't they? Don't worry... these guys won't bite. Actually, we'd ...

CC

Of the 5,300 results, the first page features a majority of lecture-based approaches. These videos focus on a teacher as the center of the video. The teacher explains the concepts and might



occasionally write example sentences or information on a board. In some, the teacher's physical presence is absent. Instead, the viewer listens to the voice of a teacher and follows along with a *PowerPoint* presentation. This style is not educational television as it lacks a narrative, does not layer content for a range of learners, and does not employ cinematographic choices to convey information (e.g. transitions, a strong visual, or music and sound effects). They are also significantly shorter than a program episode. The entertainment value is questionable.

The most popular video for teaching commas after introductory phrases is by *Shmoop* with 47,139 views (15 times more popular than the second most watched video). This roughly 5 minute video is entirely different than the lecture-based approach. It is flooded with cinematic choices: moving characters, sound effects, humour, and visual depictions of the example sentences. When a class of pre-service teachers was asked to rate a series of educational grammar videos, many gave *Shmoop* a low grade for presentation of information and for scaffolding of content (bsueng350). These educators saw how entertainment can quickly overshadow content. This video prompted a discussion on subjectivity and objectivity. The agreement of the class was that educational videos should be objectively educational, meaning videos must address the content before humor or entertainment (bsueng350). Although entertainment initially engages students with a tough topic, content knowledge is sacrificed. The video focuses on teaching a broad topic about phrases, clauses, and sentences in less than 5 minutes. The video doesn't actually define or explain introductory clauses and why a comma is needed. A student will enjoy the video and might understand more about phrases and clauses, but the critical issue remains.

The student ultimately must rely on the lecture video. These videos may be inappropriate considering an adolescent's cognitive development. The cognitive psychologist Piaget proposes four stages of development corresponding to age: sensorimotor, preoperational, concrete, and formal operational. In each stage, a person develops intellectual abilities that aid in comprehension. Students 11 years or older are entering the Formal Operational Stage. This stage is marked by "abstract, idealistic, and logical" reasoning (Santrock 93). Students in this stage use verbal reasoning more than visual (e.g. talking through a problem or being able to verbalize an answer). Abstract thinking additionally frames how students learn; students benefit from learning with abstracted metaphors of symbolism as opposed to memorizing concrete rules (the general approach to teaching grammar). Instead, this group looks for patterns, tests hypotheses, and develops their own conclusions (94). Instruction should respect and cultivate independent critical thinking. A lecture would not benefit students who need opportunities to explore or lead their learning. Students in this stage would likely reject being told the answer or what they have to do.

Lecture also do not align with Vygotsky's zone of proximal development (ZPD), a foundational tenet of pedagogy. The psychologist Vygotsky analyzed learning and development in terms of social interaction. He proposed the zone of proximal development to describe how learning is rooted in observation or social interaction. This zone represents what students are able to achieve with the assistance of a teacher. Students need to develop enough skills and experience to move out of the zone and be independent. To move through the zone, assistance from teachers, parents, and peers is necessary (100). For the lecture videos, there is no interactivity between the viewer and teacher, and there is no social interaction within the video.

There is one voice and character: the teacher. This dynamic is also built on an expert or teacher providing content to a student rather than a teacher facilitating learning. The information, when condensed into 5 minutes, might not be enough time to properly assist a student through the ZPD. Students in this stage would be turning to videos to have a problem verbally worked out and to feel as if they are part of/interacting with the video. Secondary school students require a program for their grammar needs and their cognitive development needs.

### **What Makes A Successful Educational Grammar Video Lesson?**

As noted earlier, educational television is different from other programs in that it has a minimal distance between narrative and educational curriculum, it layers difficulty of content, and it employs cinematography to aid content (Huston and Wright). This paper has also shown that secondary school students require opportunities to explore or lead their own learning, and they need to interact or see social interaction to learn. Meeting all of these requirements seems complicated, but a successful video can use digital narratives.

Dreon, Kerper, and Landis explain that “digital storytelling is the art of combining narrative with digital media such as images, sound, and video to create a short story. More than just a simple slideshow of photos set to music, digital stories interweave different media to support the art of telling a tale” (5). The lecture videos often used a slideshow set to a teacher’s voice, lacking a narrative completely. The more successful *Shmoop* video used digital media, but not in support of a complete story. An educational video must tell a story with a beginning, middle, and end with the educational content in support of the story. The requirements for



creating a digital story are summarized in Figure 3. Like Fisch explained, the distance between narrative and content must be small so that processing occurs simultaneously.

### **Elements of Digital Narrative**

1. **Point of view**
2. **A dramatic question**
3. **Emotional content**
4. **The gift of your voice**
5. **The power of the soundtrack**
6. **Economy**
7. **Pacing**

**Figure 3: Essential Traits of Digital Narrative  
(Dreon, Kerper, and Landis 5)**

Dreon, Kerper, and Landis' article focuses on *YouTube* because they see it as a gateway to student interest. Focusing on the videos of Tyler Binkley, a math teacher who makes skit-based educational videos, the authors explain that humour, inside jokes, pop-culture references, and music appeal most to students (8). Binkley also argues that he chooses an entertaining and humorous format to allow social interaction; students have something in common when they watch the videos. It also appeals to sensitive students who would prefer to watch the videos in private (8). *YouTube* offers an accessible medium to fulfill the need to use cinematography to convey narrative and educational content while also applying Vygotsky's and Piaget's cognitive theories.

Shalom Fisch supports these ideas about narrative. Fisch suggests that narrative helps commit information to memory because it creates a mental representation to refer to. A narrative also can prepare students for real-life encounters that mimic the scenario in a scene. Stories additionally attract attention, causing viewers to commit to watching (179). A story is needed to

teach the information, not a lecture. Fisch supports the need for a social and emotional component, too. Fisch combines Vygotsky's approach with the social theorist Bandura. Bandura argues that learning can stem from observation (181). When a viewer observes social interaction, they can place themselves in the moment. Fisch specifically looks at an episode of *Square One TV*, a children's show about math, which works through a mathematical problem with dialogue. Rather than have one person explain, a group of people build off each other to look at the how and why. Additionally, this scene is using a comedy skit mimicking *Casablanca* to teach the concept (181). This episode proved successful as students built their understanding via the dialogue. Humour is not the only means of teaching. Fisch explains that emotion is necessary to learning and attentiveness. However, a small distance is important. Too much emotion or too strong of emotions distracts the viewer. The learning is only retained in the short term memory. Fisch proposes the use of mild emotional responses, like humor (183). This example and argument support digital narratives as a means of successfully teaching content. The emotion and social interaction in a story are high-priority factors in successful learning.

Fisch adds that characters are also a priority. Using Bandura's theory, a character is a model for the viewer. Learning takes place when the viewer can identify with the model. This happens when a viewer finds the character appealing (physically or behaviorally), when the character is a protagonist, and when the character is similar to the viewer (i.e. gender, race, ethnicity, age) (184-185). In a lecture video, the student doesn't have a model to relate to. In *Shmoop*, characters come and go. The only consistent character is the narrator who the viewer never sees. Diverse characters need to be present across the whole video and video series.

A final noteworthy trend in educational programing is the structure of an episode. Fisch notes that segmentation works better within episodes rather than single scenes (170). An episode that takes place in one scene is similar to the lecture video. In this type, the viewer doesn't see multiple interactions. Even if multiple characters are present and are verbally working through a problem, the viewer only sees that one scenario. This will be problematic as students won't understand the information outside that situation. With segments, a viewer sees the problem repeated in different situations. Repetition ensures that multiple mental representations are created. It also allows students build abstract understandings as they find patterns and similarities (170). Breaking videos down into different parts will appeal to a student's abstract thinking.

Integrating grammar instruction can benefit from Jeff Anderson's approach. Making memorization entertaining or simply presenting rules with song and dance would not work. Anderson argues for instruction embedded in writing workshop. This means students learn about grammar in context of their own writing and in the writing around them. The grammar that his students learn is directly related to the task in front of them. Anderson describe this as focusing on craft, on seeing grammar as an element of the writing practice just like plot development or literary devices (10). This shapes the students' expectations. Instead of learning what is right and what is wrong, students see grammar as a choice they can make in order to manipulate their writing. This approach respects students' need to control their learning and to explore content.

It also reflects a more productive writing process. In Constance Weaver's text *Grammar In Context*, she argues that editing grammar (proofreading) should be the last step before publication. Prior to this step, students engage in multiple drafts to gather and expand details, reorganize and rearrange, and change ideas (83). This offers multiple attempts to fine tune



writing. This approach emphasizes content and ideas over small details. She further highlights that an overfocus on correctness causes students to sacrifice creativity for points. It also causes teachers to hunt for errors rather than look at a paper holistically (81, 87). In Weaver's text, errors are good. They provide critical insight into the mind of the learner. She notes that grammar errors and writing go hand in hand as it indicates that students are experimenting with language. This process and workshop view demonstrates how viewing grammar as craft can engage students as writers rather than program them for tests.

A second key tenet of Anderson's approach is teaching one concept at a time. Rather than teaching grammar when a crucial error arises, Anderson incorporates grammar daily by making them independent editors and "active problem solvers" (10). The *Shmoop* video was trying to do too much when it tried to tackle phrases, clauses, and sentence types in 5 minutes. It also did not provide opportunities for students to use the video beyond a reference. Lessons should provide examples and options to practice beyond the first lesson. Anderson recommends Nancie Atwell's mini-lesson approach: teaching grammar in short (5 to 10 minutes) and specific lessons. Constance Weaver similarly draws on Atwell's approach. Weaver notes many ways in which a mini-lesson appeals to students' needs. A mini-lesson is followed by peer and teacher assistance in applying the skill rather than isolation and assumed learning; in other words, students are not quizzed or assigned new work after a lesson. This follows the ZPD and need for social learning and it respects the students as a learner and writer (156). They are given help rather than assigned more work or prepped for a test. A mini-lesson is also an invitation rather than a lecture (159). Students are invited to try a skill or discover something new, not memorize

a rule. This allows students to understand a concept more deeply than if they learned a definition. Overall, a mini-lesson offers student choice, control, and growth.

Anderson advocates for mentor texts. A mentor text is an example sentence or piece that comes from a familiar text. This example is used as a mentor to frame the grammar concept (10). Anderson cites Brian Cambourne theory of linguistic spillover to justify mentor texts. Students absorb the material around them, filling a mental linguistic pool of examples of language use. These examples contain both correct and incorrect uses of grammar. The spillover is how knowledge of these examples spills into writing. This accounts for how students continue to make grammar mistakes (18). A mentor text of correct usage allows students to see and reference grammar in the real world. Seeing multiple mentor texts allows them to see patterns and make their own conclusions.

Mentor texts can be critical when students apply pseudo-concepts. Anderson defines Vygotsky's pseudo-concepts as "budding theories based on initial impressions" (4). When students repeatedly encounter language with incorrect grammar and store that in their linguistic pool, they can overgeneralize this error as correct usage. Or when students memorize a rule, they can misapply the rule under misguided assumption of what the purpose of the rule is. Anderson states, "kids have a reason for doing what they do, even if it is flawed" (4). This statement ties back to craft in that students are making choices when they write. Learning grammar as a craft gives students more options so they know why they are doing what they are doing. A successful grammar lesson would identify pseudo-concepts and use what students know or think they know in order to teach the proper grammar.



Finally, a grammar lesson that follows Anderson's approach would use a visual scaffold. A visual scaffold reinforces content by representing the concept in an image. This image reappears and is used as a reference for when students need assistance through the ZPD. An example from Anderson's text for run-on sentences is included below.

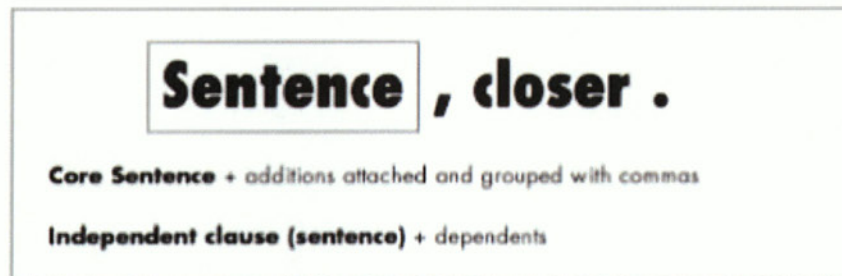


Figure 4: Visual Scaffold for Fixing Run-On Sentences (Anderson, 70).

For students, an effective visual scaffold should:

- Act as a visual cue
- Provide a scaffold for complex information
- Immerse students in multiple models
- Guide students in categorizing and organizing information
- Remind students which rules really count (52).

Additionally, Anderson explains that a visual scaffold can act as a teacher. It is a constant, stable reference that is accessible for all students. If teachers are uncomfortable with the grammar or aren't available for every student, a visual scaffold can momentarily stand in (53). A visual scaffold can be a great tool in a grammar video lesson as the teacher of isn't available for follow-up or Q&A after a student views the video. A chart or image that a student can have after the viewing can be a tool the students takes with themselves when they go to class or sit down to

write their paper. Or it can be a reference when they watch a video, looking for a deeper understanding.

Integrating these factors into one video is possible. There are many similarities, such as a narrative, interaction, emotion, and visual factors. To design an effective grammar lesson for *YouTube*, the producer must make intentional and purposeful decisions in the narrative and content of the program. In summary, the requirements for successful educational narrative video for grammar instruction is outlined in Figure 5.

<b>Requirements for Success</b>		
<b>Successful Educational Television</b>	<b>Successful Digital Narrative</b>	<b>Successful Grammar Instruction</b>
<ul style="list-style-type: none"> <li>● Segments repeat content</li> <li>● Layers difficulty</li> <li>● Film techniques support learning</li> <li>● Character is a model</li> </ul>	<ul style="list-style-type: none"> <li>● Media supports story</li> <li>● Geared towards age group</li> <li>● Emotion (humor)</li> <li>● Social interaction</li> </ul>	<ul style="list-style-type: none"> <li>● Sample sentences are relevant</li> <li>● Focuses on one thing at a time</li> <li>● Visual scaffold</li> <li>● Focus on craft rather than rules</li> </ul>

Figure 5: Requirements for Successful Educational Television, Digital Narrative, and Grammar Instruction.

### **Rationale for Grammar Video Lessons**

The video lesson is focused on teaching the use of semicolons, colons, and the em dash. This punctuation is addressed in the Indiana Department of Education state standards, specifically standards 6.W.6.2b and 6.W.6.1e. These standards deal with the use of punctuation to set off dependent segments, the use of semicolons, and the recognition of sentence fragments. The issue of sentence fragments is also number 12 on Lunsford and Connor's list of common writing errors. Because this topic is in the 6th grade standards but is also on Lunsford and

Connor's list of college freshman writing mistakes, the intended audience for this video is grades 6th through 9th (Middle School). The video is designed to introduce earlier grades to the concepts but also review the ideas for later grades.

The three topics are embedded in a spoof of *The Bachelor*. In the television show, a bachelor goes on dates with 25 women. Each episode the bachelor narrows down the competitors, eventually finding 'the one'. This format allowed me to integrate the requirements of successful educational television, digital narrative, and grammar instruction (as outlined in the previous section). I simply added the idea of dating punctuation; each date focused on getting to know what the punctuation is and does.

To begin, the structure allowed for the segment component of successful educational television. Having dates between the bachelor and punctuation made a clear division for the audience. They are able to focus on one concept at a time. Each segment is reinforced by the character and acting. For example, Em Dash is hyperactive and bubbly on the coffee date, but CoCo the Colon is wearing all black and is depressing on her date at the restaurant. The audience can make clear distinction based on location and character. I also integrated segmentation by reintegrating the concept in a different context. The date has two parts: a discussion of the punctuation and a scenario with the punctuation used in real life. During the restaurant date, the bachelor and CoCo discuss the concept of a colon introducing a quote or definition. Following this explanation, the bachelor and CoCo receive the wrong meal and must argue with the waitress. This segment shows images of the menu which uses the colon to define each menu item (e.g. "Bruschetta: grilled italian bread topped with tomato and basil."). This supports building multiple contexts of the concept and forces students to apply the concept in a



new situation. A final use of segmentation was with review. Students received summaries of the concepts during the individual date interviews and the final ceremony. Each date interview profiled the definition of the punctuation, when it was used, and an example. In the final ceremony, the bachelor similarly reviews what each punctuation does, what the visual scaffold is, and the good and bad of using the punctuation. Overall, information reappears in new contexts.

The main character is also a model. The bachelor asks the questions and works through problems. He makes mistakes and recaps what he learned in his own words. A good example of this is on the date with Semicolon. The bachelor and Semicolon talk through comparing two sentences. The bachelors questions like “Why would I want to do that?” and “How do I do that?” as well as makes suggestions “*and*? A comma?” These are questions that students could similarly have. To hear them voiced answers and validates the questions. It also models craft. The bachelor doesn’t just memorize a rule. The use of questions like why and how demonstrate that there is purpose behind the punctuation.

Next, the dating show structure was useful for embedding the punctuation in a digital narrative. The story centers on the bachelor and three dates. Each date necessitates social interaction and conversation. The students watches two people discuss the concepts rather than have the students be lectured to. The structure offers pacing, changes in mood and tone, and perspective. Students follow a story with varying tension and scenes.

Spoofing an existing television show also allowed for humor. There are stereotypical contestants that were captured in the video lesson to an extreme. Em Dash was a parody of a contestant who is sure she will win (even though she’s a bit crazy) and CoCo the Colon was a

parody of the contestant who shouldn't be there (because she isn't even interested). These contestants make for awkward and uncomfortable dates. I tried to emphasize this with the characters such as how Em Dash has a purse full of ridiculous items (to match her ridiculous personality) or how CoCo, in all black and depressing tone, chooses to ask, "what are your favorite body parts?" When filming, such details made the actors laugh. This was a good sign for me that others would find it funny. I also integrated humor with sound effects, images, and music. I added dramatic music during the ceremony round to spoof the dramatic anticipation of the big reveal of the results seen in such shows. When previewing the video with some friends, they found these effects funny and described it as, "I can't believe I laughed; that's such elementary humor." Although not so sophisticated, it is the humor that could appeal to younger grades.

Finally, the video used many aspects of good grammar instruction. It was essential to me to have visual scaffolds for every date and to have numerous examples. Every punctuation had a clear visual scaffold that was recapped in the final ceremony: Em Dash is like a highlighter, Semicolon like a hug, and Colon like a traffic light. Even if students don't remember the whole date, they might hold onto these images to remember the concept. When writing the script, I prepared example sentences within the dialogue. I bolded these examples to make sure that as they were spoken, they appeared on screen. Students hear and see grammar in use. Additionally, these example sentences are relevant. An example is at the restaurant with CoCo. The example sentences relate to the menu items. When the bachelor attempts to make his own sentences, he uses items in front of him. The example sentences are from the real world rather than meaningless templates.



Another aspect of grammar instruction emphasized in this video is seeing grammar as craft. The bachelor and his dates assume this perspective by making arguments and asking questions. As mentioned before, the bachelor wants to know why he would use such a punctuation. This craft is reviewed in the closing ceremony. The bachelor explains why each contestant can be good or bad. When talking about Em Dash, he says, “Em. Oh Em. You are so energetic and fun to be around. I feel like I could talk for ages. But I also feel like things wouldn’t work out. This is an academic paper, not a short story. I need things to belong together rather than have things stand out. I don’t know if I should take the risk.” Here, the students can understand what effect the em dash has (things stand out). The bachelor further makes the distinction between academic writing and fiction writing. There is a place and reason for the punctuation, not a rule.

The video has qualities that support learning and engagement. However, there are some areas where it lacks. The quality and film techniques are limited. There was limited equipment, cast, and time to record the project. As a consequence, filming does not necessarily support learning. For example, I would have like to have had multiple cameras so I could record the scene as a whole as well as zoom in on key aspects. A specific scene would be the date with CoCo. A camera facing each person would allow the student to feel as if they were being talked directly to. When the bachelor attempts to make a sentence with a colon, he holds up multiple items. If a camera was facing him, the student could clearly see the items and better visualize the sentence. Instead, due to the one camera limitation, the student gets a side view and thus an unclear image of the sentence being visually constructed. These limitations ultimately affected the clarity of the grammar instruction.

Limited filming also affected the story telling. I used a large amount of stock footage to set the scene. These make the video feel disconnected. An example is with the art museum date. I would have liked to have had actual clips of the bachelor and Semicolon entering a museum, browsing art, and interacting. The audience would then find it believable. Instead, the students see clips that are obviously a different quality and design. Then they see the characters in a room that is unlike the previous stock footage. It is disconnected and loses its validity. The editing also contributes to this. I was unable to film multiple takes due to the schedules of my volunteer actors. I had to cut out bad takes which, at times, were essential information. In the the art date, Semicolon explains why “and” or a comma would be inappropriate. The explanation for why a comma is inappropriate was muddled by background sound and the actor had difficulty remembering the lines (which I completely expected since the actors were new to the concepts and the acting). I decided to cut that part completely, sacrificing key information for a more professional look.

Layering difficulty was also absent from the video. The bachelor never brings in his paper or engages in a problem that is solved by punctuation. The audience and characters are never challenged or forced to use the punctuation. Students may leave the video with a better understanding of the purpose and concepts of the punctuation, but they do not practice or apply the concepts. The video would have benefited from a ‘challenge’ scene where each punctuation is applied in the same scenario to showcase just how different they are. Without this scene, students do not develop the skill of correcting their work.

Overall, the video lesson provides a more authentic, engaging, and in depth presentation of punctuation. It applies a majority of the components of successful education television, digital

narrative, and grammar instruction. With more time and resources, the video could overcome its limitations.

### **Teacher Feedback**

To better understand the potential effectiveness, preservice and practicing teachers were called upon to respond to the video. The participants watched the video and responded to questions about value, criticism, and use. Teacher feedback generally agreed with the affordances and constraints outlined in the rationale.

For use, teachers agreed that video lessons offer a new, innovative approach to grammar instruction. The video overcomes unidirectional teaching by creating an appeal and offering accessible through repeated viewing. Alongside use, teachers see the video primarily as a frontloading activity. This means the video introduces the concepts and creates a foundation for further learning. To support the video, teachers generally recommended use in context such as an actual text or piece of writing. For the value category, there was a common thread of engagement. Finally, for criticism, teachers cite technology, length, and practice as the major issues. A video lesson relies on access to internet as well as equipment to show the video. Not every school has this privilege. The lesson for this topic was 20 minutes long. This can be overwhelming for lower grades. In the earlier discussion of YouTube, the videos were short and lacked detailed. However, this length might be appealing to middle and high school students. It's convenient. A 20 minute video would require more attention and time. A lack of practice is also an issue. This was discussed in the rationale. Students need to apply what they learn.



Overall, teachers see potential. Their suggestions (adding closed captions and breaks, shortening the length, and adding supplemental practice), are valid. An investment in developing educational grammar video lessons for secondary students is worthwhile and could greatly improve and impact education.

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## Appendix

### Script

Major Characters		
Semicolon	Colon	Em Dash
<ul style="list-style-type: none"> <li>• <b>Join two independent clauses</b></li> <li>• Replaces a comma + coordinating conjunction</li> </ul> <p>Common mistake: using a semicolon with two unrelated sentences</p>	<ul style="list-style-type: none"> <li>• Separate independent from dependent</li> <li>• <b>List</b></li> <li>• <b>Define</b></li> </ul> <p>Common mistake: using a colon after introductory word (e.g. "such as" or "including")</p>	<ul style="list-style-type: none"> <li>• <b>Interrupt</b></li> <li>• <b>Emphasis</b></li> </ul> <p>Common mistake: too many em dashes make a paper confusing</p>
Shy, regular gal.	Dark, serious, formal. Wearing all black.	Bubbly. High energy. Talkative.
Minor Characters		
Artist Waitress		
<b>Props:</b> Art for artist, coffee cups, purse of nonsense items, highlighter, crumpled up page of notes, plates/bowls/napkins, random food items/leaves, menus, rose for ceremony		

### "Finding Mrs. Write"

Introduction	
Host standing in front of scenic view (e.g. Benny)	Host: Welcome back to the season finale of <i>Finding Mrs. Write</i> , a dating show where one bachelor tries to find the right woman and write a paper. We are down to the last three contestants. Before we watch the most important date of your life, let's recap on how far we've come.
Enter Bachelor, from scene, gazing off into sunset	Bachelor: I'm from a small town, like the middle of nowhere. I'm a big dreamer, though. I want to be a



	<p>successful <i>[insert high-paying career]</i> in <i>[insert popular city]</i>, but I also want to settle down. I joined <i>Finding Mrs. Write</i> because, well, I'm a rich and single man who can. But I also know that my perfect girl is out there. Plus, I kind of have this book report due next week and I don't know how to make it sound right. Like, all the words feel crowded. I don't think my ideas make sense or connect well. I need a girl with punctuation.</p>
<p>Fade to clips of dates where girls are talking/dominating a date/ a bored Bachelor</p> <p>Overlay of a run-on sentence</p> <p>Narration by Bachelor</p>	<p>Bachelor: At the beginning of the show, I dated a few comma-girls, but things never felt like they ended. Commas, they just drag things out. They go on, and on, and on, and on. After a while, I just stopped paying attention. I mean, what was I supposed to pay attention to or focus on if all they did was talk and talk? I wanted someone who wasn't so intense and dominating. I need my space.</p>
<p>Dates where girls don't talk/ just generally uncomfortable</p> <p>Overlay of text messages</p> <p>Narration by Bachelor</p>	<p>Bachelor: Then I dated periods; that was completely different. I didn't last long with those relationships. Things end suddenly, y'know? There was always something—a wall—between her and me. Like, when texting, everything felt so serious. They were all "K. Sure. Fine. Great. Bye." In a relationship, you kind of want the conversation to be open. Periods end things. It's their way or the highway. I want someone that connects and brings us together.</p>
<p>Enter three girls from opposite directions to open area. Each has a distinct personality and style, almost like opposites so that students can see them as separate</p>	<p>Bachelor: These final three girls— they are pretty close to perfect. They bring out the best in me while also being their own person. That's important. I want a girl who is herself around me.</p>
<p>Back to Bachelor. He stands up and starts walking towards girls. It's a long long walk. An awkwardly long walk to the girls. Will he EVER get there?!?!?!</p>	<p>Bachelor: I can't marry three girls, though. I need The One. I want two sentences, and I want them to be combined without any run-ons. Without stopping short. Without awkward pauses and stops. Today, I'm finding Mrs. Write.</p>
*yaas intro*	
Task Explanation	

Bachelor standing in front of the three women with Host to side	Bachelor: Hi ladies.
	Girls: Hi/Hello/Hey
Dramatic music cued as after "or"	Bachelor: Today we have our final date. Each date will be about 1 hour. It's your last chance to make a good impression and really let me know who you are. Be prepared though, because this could either make me fall for you or .... send you home.
	Host: You heard our bachelor; it's time for the dates.
Date 1 - Semicolon (SC) @Art Museum	
Montage of clips of Bachelor and SC looking at art/ walking. Transition to bench. Focus on the two sitting on a bench in front of piece of art.	Bachelor: So, an art museum? I wouldn't have picked you for an art person--but I also really don't feel like I know much about you.
	SC: Yea, we didn't get to talk much. I'm used to it. I think most people just assume i'm like a comma or a period; I'm actually a lot more.
	Bachelor: Oh, what makes you so different?
Text overlay	SC: A period ends an idea. A comma continues it. When you see a semicolon, you see both a period and a comma, right? It shows right there that a semicolon ends sentences and continues sentences at the same time.
	Bachelor: <i>Sure</i> , that makes sense. Why would I want to end and start a sentence at the same time?
	SC: Whenever you have two sentences that contrast each other or whenever you have two sentences that are related. Like, give me an independent clause.
	Bachelor: A what?
	SC: A clause is a subject and a verb. Independent means it's a complete idea; it can stand on its own...
Bachelor glances around for inspiration	Bachelor: Okay..."We are the only ones here."



SC slides closer to literally close a gap	SC: Great. Now I'll give you an independent clause. "Everyone else is in the Renaissance exhibit." How do we combine these two ideas? How do...we close the gap?
	Bachelor: <i>and</i> ? A comma?
Overlay examples sentence Plug in difference options as SC discusses why they are no appropriate	SC: I see why you want to do that. However, <i>and</i> is weak. I already know the sentences are related; adding 'and' is just extra words. Then, a comma is only used around incomplete things; it's not appropriate here.
	Bachelor: I see...so I use a semicolon. <b>"We are the only ones here; everyone else is in the Renaissance exhibit"</b>
	SC: Exactly
*holds hand* *or maybe high fiving?*	Bachelor: It's like, if two people were two sentences, a semicolon is kind of like...holding hands.
	SC: Exactly. The important thing to remember is that not just any two sentences can be connected with a semicolon. Only two things that are really close.
After a moment, SC stands up	SC: Oh! I just remembered. They have this cool new exhibit we need to check out.
	Bachelor: Lead the way
Scene cuts an 'exhibit' which is just photos I cut out and put in an empty hallway. The 'art' is all examples of semicolons. I was honestly thinking of memes, which sounds lame but, hey, it's sixth graders. Plus, grumpy cat for some reason is a great example. <b>"I had fun once; it was awful."</b>	Artist: *snobbishly explains art pieces in bad accent. You can literally adlib *
Date 2 - Colon (CoCo) @Fancy Restaurant/ not a restaurant just a dining hall because I'm not going to try to film at a restaurant	
CoCo intensely staring	Bachelor: So...what do you want to talk about.



	Coco: I don't like to talk.
	Bachelor: Very straightforward. Okay. Um, how about we play a game?
	CoCo: What kind of game?
	Bachelor: I'll give you a topic, and you'll give me your top three answers.
	CoCo: Okay. You ask first.
	Bachelor. Alright. Favorite colors.
Overlay of sentences	CoCo: <b>My favorite colors: black, gray....and...blood red.</b> Favorite parts of the body.
Overlay of sentences	Bachelor: Uh. Okay. Like on me? Or like on other people? *no response* <b>My favorite body parts: hands, nose, ears?</b> I don't really like this game anymore. It got weird. How about we do 20 questions.
	CoCo: I'll start. What do you do at your job?
Overlay of sentences	Bachelor: <b>Things I do at my job: I type things, I read things, and I do things.</b> What do you do at your job? What do you do as a colon?
Overlay of sentences	CoCo: <b>Things I do as a colon: I signal a list of items, I introduce a quote, and I signify a definition.</b>
	Bachelor: What does that even mean?
Two dots on screen Example sentence	CoCo: When you look at a colon, you see two dots, right? Kind of like a bullet point list. When you use bullet points, you usually list a bunch of nouns or dependent clauses. It makes everything look like a well-organized presentation.
Starts moving items as if making a visual sentence. Word appear over objects.	Bachelor: So if I'm about to make a list, I would have like "There are lots of things on the table such as—colon—salt, pepper, napkins,—"
Image of traffic light in place of a colon in the example sentence	CoCo: No.. You see, a colon <i>signals</i> a list. It's like a flashing traffic light. I see this signal and know what to expect. When you say "such as", I already get the signal that you are including a list. I don't need two signals.

Waiter arrives with food. Food is sad/gross.	Bachelor: This is bad, right? I should talk to the waiter.
Bachelor calls waiter over.	Bachelor: I think there is something wrong with our food. It is nothing like what is described in the menu. See, the menu says “ <b>Soup of the Day: creamy soup with spinach and gnocchi.</b> ” You gave me a bowl of cereal and milk.
	Waiter: That is what you ordered.
	CoCo: And I ordered bruschetta and a salad. The menu says “ <b>Bruschetta: grilled italian bread topped with tomato and basil.</b> ” And then “ <b>salad of the day: fresh arugula, mushrooms, and pine nuts with a sherry vinaigrette.</b> ” You literally served me toast and three leaves. Not even vegetable leaves, like three outside leaves.
	Waiter: But leaves, so fresh!
	Bachelor: Are you kidding me? This is a five star restaurant and you are serving us this?
Waiter storms off	Waiter: Pardon? How dare you insult our Chef’s cooking! Chef Gruyere will hear about this immediately.
After a moment of silence	CoCo: I want pizza.
Exeunt	Bachelor: Sounds perfect
Date 3 - Emdash (Em) @Coffee Shop	
Stock footage of coffee shop stuff (coffee machine, people order, etc). Center in on Bachelor and Em at table.	Bachelor: So there I am, knee deep in glitter, when a cow rams me—
	Em: No way!
	Bachelor:—and sends me rolling down the hill—
	Em: Oh my God.
	Bachelor: —right into the wedding ceremony.



	Em: That's crazy! That did not happen
	Bachelor: It did! It totally did.  You know what? This is great. It's been awhile since I've such a fun conversation and, by conversation, I mean I do most of the talking.
	Em: Really? Most people say I interrupt too much.
	Bachelor: I mean, you are kind of super hyper right now, but you also drank that whole thing of coffee in like 2 minutes.
	Em: Did I? Jeez. To be honest, I'm kind of all over the place. I remember things suddenly —like *karate chop*— and I feel like I have to share immediately!
	Bachelor: No, I get it. I do that all the time when I'm writing. I kind of just—
	Em: So do you have any siblings?
	Bachelor: —make no sense.
Overlay of sentences, cluttering the screen	Em: I have a small family. <b>Eleanor—my sister—is 25. She lives in Paris—the city in Texas, not France—and is fashion designer. Then my brother—Harold—goes to school here. He doesn't work right now because we—he—got in a car accident and hurt his arm. It's not as bad as it sounds. The other car—mostly—hit the back of his car.</b>
	Bachelor: I have—no idea—what you just said. Do you breathe?
	Em: One sister. One brother. One car accident. Here, let me show you
	Bachelor: NO I DON'T WANT PHOTOS OF THAT
dumps purse on counter. Out pours a bunch of random things. Fishes through items to find highlighters and an annotated book/notes	Em: No, silly, let me show you what an em dash does. An em dash is like a highlighter. What do you highlight in a book? You don't highlight a whole sentence because you don't know what to focus on. That's why you highlight a keyword. Like this *shows example of notes*. I highlighted only words or shorts phrases.



	So an em dash is kind of like highlighting when you don't have a highlighter. If you see an emdash, you know the information is supposed to help your understanding.
	Bachelor: I get it. It sets aside information that I need to understand something. If I use an em dash in my book report, I might be clarifying who a character is or emphasizing how something happened.
	Em: Yep. But they can be a little tricky. Don't highlight everything.
	Bachelor: Got it. Don't highlight everything. Just the things that I want to emphasize.
Begins to repack purse	Em: Easy, right?
	Bachelor: Yea. Quick question though. Why do you have [insert random item] in your bag?
Snatching item back	Em: why not have [item] in bag?
Interview	
Quick interview with each girl asking them how they thought they thought their date went Maybe each girl can summarize their date using their punctuation	
Vote	
Character profiles recap major points (like a picture of EM with the definition, example sentence, and common mistakes/hint/extra important info)	
Cast your vote? Tweet it (I used hashtags in my first video. I kind of want to make that a thing)	Host: Our Bachelor has to make a difficult decision. He needs your help. Cast your vote as to who you think should win by tweeting with #FindingMrsWrite. We'll return shortly with the Rose Ceremony.
Elimination/ Rose @Benny	

Host and Bachelor standing in front of Beneficence. The three girls stand opposite. Bachelor is holding a rose.	Host: Our lucky bachelor has been on three dates. Now he must choose which one belongs in his paper-- and his life. Bachelor, how did your dates go?
	Bachelor: Great. It's going to be really tough to choose. I saw something new in each of you.
	Bachelor: SC. I really felt a connection with you. Holding hands, I realized that semicolons are the hugs of punctuation. They bring two like sentence together. I like that about you. But I also don't know if we always click, you know? Sometimes two ideas don't need to be brought together by a semicolon.
	Bachelor: CoCo. You are so organized and clear. I feel like, when I'm with you, that I know what to expect. I learned that colons are like traffic signals that alert people when definitions, lists, or quotes are happening soon. With you, things are structured and neat. Yet, it's a little too neat. We have things in common, but I don't feel a strong connection. One of us feels incomplete.
	Bachelor: Em. Oh Em. You are so energetic and fun to be around. I feel like I could talk for ages. But I also feel like things wouldn't work out. This is an academic paper, not a short story. I need things to belong together rather than have things stand out. I don't know if I should take the risk.
	Bachelor: Even though you would all help me, one of you clearly stands out. After consulting the rubric for my report, the fan votes, and, most importantly, my heart, I am going to choose...
Dramatic music Worried looks from all the girls	
I don't really know who he should choose. I was honestly going to just let whoever plays the Bachelor pick.	Bachelor:
Other girls storm off, leaving Bachelor and whoever won	

## Teacher Survey

<https://goo.gl/forms/Axgya0XuYHwmpWU92>

### 1. Grammar Video Lessons

The following survey contains two parts.

Part 1: Please watch the example grammar video lesson. Use this video as a model for your understanding of potential grammar video lessons in the classroom.

Part 2: Please answer the questions regarding Use, Value, and Criticism of the grammar video lesson.

Thank you

### 2. Grammar Video Lesson

Please watch the video and use it as a model for your understanding of grammar video lessons.

Finding Mrs. Write - Semicolons, Colons, and the Em Dash



### 3. Use

When would you use a grammar video lesson?

- Frontloading: A video lesson will preview the concept for my students.
- Scaffolding: A video lesson will be the center of the lesson.
- Review: A video lesson will be use to refresh concepts before an exam, paper, or project.
- Other:

What other materials could supplement this video?

What do you think a video lesson offers that other materials do not?

### 4. Value

What are the potential benefits of using a video like this?

### 5. Criticism

What concerns or problems could arise when using a video lesson like this?

### 6. Final Feedback

Do you have any additional comments, questions, or concerns not addressed in the previous sections?

### 7. Thank you

Thank you for completing this survey. Again, your participation and feedback is greatly appreciated. If you are interested in more information about the thesis, please contact [emschiess@bsu.edu](mailto:emschiess@bsu.edu).



# Individual Teacher Feedback

## Use

### When would you use a grammar video lesson?

Frontloading: A video lesson will preview the concept for my students.	4	80%
Scaffolding: A video lesson will be the center of the lesson.	0	0%
Review: A video lesson will be use to refresh concepts before an exam, paper, or project.	1	20%
Other	0	0%

### What other materials could supplement this video?

- Some sort of worksheet or manipulative for practice of video concepts
- Having students write their own sentences using the punctuation taught, large manipulatives of the punctuation to move around on the white board, mentor texts with the punctuation taught
- Excerpts from texts that demonstrate each punctuation mark and other videos of similar nature.
- A worksheet with a series of sentences for students to punctuate using the punctuation in question
- Since I am EDEL I could read a book, have props, or even a guest speaker.

### What do you think a video lesson offers that other materials do not?

- A video lesson offers fun ways to remember the concept without the drudgery that is commonly associated with grammar (e.g., Daily Grammar Practice). A video lesson also lets students go back and review without needing a specific handout (as students often lose things).
- Video lessons provide audio and visual stimulus/feedback at once, reaching multiple learning types and increasing the likelihood of students retaining info. They can be engaging for students because it's like having a different teacher for while and it has that "media" appeal. Can integrate tech, objects, or scenery not available in at school by pre-recording content
- It presents content in a way that is refreshing and simply fun to watch.
- A video lesson appeals to visual learners, and allows students to develop a more creative framework for using grammar.
- Well, it's mainly a visual which can really help students who learn best through visual or auditory means.

## Value

### What are the potential benefits of using a video like this?

- One of the major benefits of using a video like this is how it would hook students/grab their interest. It allows students to see that grammar can be interesting, and it provides them an alternative to just doing a worksheet.
- Engagement/interest for students with characters. Easy for teachers to introduce or review concepts with video
- Because of how humorous it is, it will likely increase student engagement in the learning process; they will likely pay closer attention.
- Students would be better engaged in learning how to punctuate their writing, and better aware of the variety of choices they could make as thoughtful writers.
- - Addressed the needs for auditory and visual learners - Gives a different type of instruction - Students have the ability to go back and watch it again I feel they missed it the first time

## Criticism

### What concerns or problems could arise when using a video lesson like this?

- If a student just needed to review a particular section of the video, it might be helpful to have time stamps in the comments so the student could more effectively watch the video. Some students might also think that the video is cheesy.
- Tech problems in class Time for teacher to preview (although MUCH less time than it would take to create this type of material) It currently lacks a built in interactive quality, but it's easy for teachers to add an interactive component by pausing the video at selected points...If I were using this, I would make a list of the marks and their definitions and create an example sentence or two as a class. Could benefit from closed captions (I'm an English Ed major but am extremely interested in teaching students with disabilities in the future)
- While it provides a general overview of each punctuation mark and its uses, it does not provide a chance for students to practice the skills. This is easy for the teacher to fix by providing them with authentic opportunities to do so.
- I would likely assign this outside of class for discussion in class- though I think the length of the video makes sense, it might take up too much class time if the class is a typical 50 minute period.
- - If it is too long, especially for elementary classrooms, the teacher doesn't have enough time to use it - For students who need movement and hands on learned this could be just as bad as lectures or reading from a textbook - If it's not developmentally appropriate for most age groups, a lot of teacher don't see the need for it

### Do you have any additional comments, questions, or concerns not addressed in the previous sections?

- Having the sample sentences used in the video in the video description might be useful!
- Great work on the video! I enjoyed watching it!
- Great job! I had a lot of fun, and the metaphors used (traffic light, holding hands, etc.) were wonderfully effective.

## Youtube Video

<http://youtube.com/watch?v=HjnYjtGeQp8>